The Rev. R. Heber Newton

On the Present Criticism of the Bible.

In a pleasant studio in West Thirty-third street—that of his son, an artist whose work is already known in ecclesiastical as well as secular circles—the Rev. R. Heber Newton smilingly assented to an interview for THE SUN.

"There are many things I might touch on," he said. "I am greatly interested in the Society for Psychical Research. I might speak on the Sunday baseball games. Can you suggest any other topic?"

"Perhaps you have noticed the meetings of the American Bible League convention in this city this week?"

"Most certainly I have, and I have watched the programme and discussion with great interest."

"What do you think of the aims and objects of the convention?"

"The formation of the league is certainly one of the signs of the times, and a most significant sign it is. Alike in the number of men who have identified themselves with the league and in the ecclesiastical position, intellectual ability and character of some of these representative men, the convention is very important.

"There are men among the officers and upon the list of speakers who are of national reputation. There can be no question that from their point of view there is an urgent demand for some such action.

"They note the drift of educated opinion away from the traditional view of the Bible, alike among the clergy and the laity, and this fills them with consternation and dismay. The call for such a league is an admission of the seriousness of the situation from the standpoint of the traditional believer.

"He feels that the battle is going against him, that the tide of public opinion is setting away from him. The league is an attempt to reenforce the courage of the traditionalists and to stem the tide of public opinion, if possible. It reminds one, however, of the famous attitude of Mrs. Partington and her broom, or of the fulmination of the Pope's bull against the comet.

"No one can fail to have profound sympathy with an effort to reawaken public interest in the Bible and to prevent the growing disuse of the Bible, alike in private reading, in family devotions and in educational institutions. But the very question in dispute is as to what is the cause of the modern disinclination to use the Bible.

"The traditionalist puts it all down to the growth of scepticism as the sequence of Biblical criticism. He who follows intelligently the movements of our Biblical critics will be likely to put it down to the lack o courage on the part of the clergy in failing to admit the facts of the situation and in not changing front with the changed outlook of knowledge.

"If half of what our Biblical critics say is true, there is a thoroughgoing revolution under way concerning the traditional view of the Bible. To deny this or seek to cover it up, ostrich fashion, is perhaps the real root of the widespread indifference to the Bible on the part of the intelligent laity.

"They suspect our clergy of lack of honesty—perhaps they suspect most strongly some of those who are beating the tom-toms in such conventions as this of New York. It seems to them unreal. They cannot understand how educated clergymen, professors and pastors, can fail to recognize the changed situation.

"The talk that has been indulged in at this convention confirms this unfortunate impression. This perhaps is the real crux of the case."

"How did the programme of the convention strike you?"

"Most curiously. The programme illustrates what I have just said.

"One topic is: 'The Present Assault on the Bible.' There is no assault on the Bible that I am aware of, except as the steady and remorseless push of criticism constitutes in the minds of the traditionalists an assault on their position, which they identify with the truth of the Bible. The critics are for the most part as honest and sincere, as reverent and religious as those who construe their criticism into an assault.'

"Another topic was: The Practical Consequence of the Attack on the Bible—in the Demoralization of Conduct and Education.' This seems to me to be a complete begging of the question.

"If there is any demoralization of conduct and education at present traceable to man's attitude to the Bible, it seems to me to link itself in with the persistent refusal of educated men to admit the facts of the situation, and the consequent suspicion thrown upon the intellectual integrity of the ministry.

"'The Groundlessness of the Present Rationalistic Claims.' This is not a subject for vehement platform pronouncement; it is a subject for calm and scholarly consideration. If the present critical claims are groundless it ought to be possible to show the fact. Let this be shown, and we all will acknowledge it.

"'The Identity of the Present Views With Those Propagated One Hundred Years Ago.' Shades of all the great critics from Ewald to Cheyne!

"Of course Mr. Thomas Paine—always called 'Tom' Paine by the courteous Christian—with his keen common sense, discerned the mathematical and moral difficulties of the Old Testament; but what conception had he of our modern Biblical criticism? That is a brand new science, practically of our generation, the outgrowth of literary, historic and philological criticism in every department, an application of the scientific temper and spirit to the question of Biblical literature.

"'The Unscientific Character of the Prevailing Higher Criticism.' Well, gentlemen, we would say to these distinguished professors and pastors, by all means establish the unscientific character of the Higher Criticism, and when the task is done we will troop to your side. But that is a large contract to undertake by busy men."

"How do the addresses that were given at the league strike you?"

"Just as might have been expected. There would seem to have been a superabundance of platform oratory and a minimum of calm and clear scholarship. Certain things that I noticed in the addresses are worth a moment's attention.

"Dr. Burrell seemed to state very frankly his conviction that those who follow the critics use such a word as 'inspiration' in a sense wholly contrary to any recognized meaning that it has had. He seems to charge them with dishonesty in such use of the term.

"This is all beside the mark. There never has been a definition of inspiration which has been acceptable. Dr. Burrell must know that, as well as any one else.

"Every theory of inspiration that has been propounded has been 'holed' worse than the Russian ships in Port Arthur. The spiritual thought involved in any definition of inspiration—the reality of an influence from the unseen world upon the mind and soul of man, quickening his thought, communicating ideas, suggesting a message to be brought to mankind—this the followers of Biblical criticism hold just as strongly as Dr. Burrell, only they do not make such spiritual inspiration synonymous with intellectual inerrancy. They do not conceive the inspired man as a mere puppet, pulled by strings from the other side.

"Dr. Burrell talks again about the higher criticism causing a desertion from the churches where it is preached. How about the desertion from the churches where the traditionalists' view of the Bible is preached, to the affront of the intelligence of the congregation and to the impeachment of the veracity of the preacher?

"Dr. Burrell seems to think that the falling off in numbers in our divinity schools is the result of Biblical criticism. Would it not be far more truly conceived to be the result of the failure of the institutions to square themselves by the results of criticism? Is it not more likely that intelligent young men are kept away from theological seminaries by the failure of those institutions to admit frankly the changed point of view which is the result of criticism, and to make room for the new thought?

"Dr. Booth seems to be under the belief that the issue of the present situation will be a vast exodus of Protestants to Roman Catholicism. Does he imagine that there is no conflict going on in the Roman Catholic Church between the traditionalists and the critics?

"Has he never heard of Abbé Loisy? Does he not know that there are hosts of priests in the Catholic Church who are following sympathetically the movements of Biblical criticism, and who are earnestly striving to adjust the Church to the intellectual change resulting therefrom?

"Dr. Booth seems more than to imply that some of the higher critics laugh at their own professions and mean one thing when they say another. Names, please, Dr. Booth. It would make a most interesting article if these parties should be described, identified and held up to public condemnation. By all means, let us know who they are.

"Dr. Booth affirms that the learned men of the age stand five to one against the thought that the Bible is not the word of God. A matter of fact, this, to be easily settled by the statistics of scholarship. Will the good doctor give us a statistical article, arraying on one side the names of the five hundred who are opposed to Biblical criticism and on the other those of the one hundred who accept it—all alike being men of scholarship?"

"What do you think of Dr. William Phillips Hall's statement of the general aim of the league—'to organize the friends of the Bible, to promote a more reverential and constructive study of the sacred volume, and to maintain the historic faith of the Church in its divine inspiration and supreme authority as the word of God'?"

"I was under the impression that the newly formed Association for the Advancement of Religious Education was distinctly organized by the friends of the Bible to promote a more reverential and constructive study of the sacred volume. That is an aim in which we all must agree. The other portion of his affirmation is altogether a different matter.

"The great body of Biblical critics would unite most heartily in every effort to maintain the historic faith of the Church as to the reality of a divine inspiration of the Bible. They recognize this inspiration in all the great ethical and spiritual truths of the Old and New Testaments. They believe that those are genuine inspirations.

"But it is wholly another matter to go on and affirm the need of upholding the historic faith of the Church in the 'supreme authority of the Bible' as 'the Word of God.' That is an antiquated and obsolete conception, stated in archaic and outgrown terms.

"The supreme authority in matters of morals and religion can by no intelligent man be recognized as a book. It must lie in the ethical and spiritual nature of man, his reason and his conscience, illumined by the spiritual consensus of mankind, the great affirmations of the ethical and spiritual nature of humanity.

"No book or series of books can be 'the Word of God.' That Logos, or Thought-Word, is the intelligence and life of God embodied in the universe, in man, in the great spiritual heroes of mankind, supremely in Jesus of Nazareth. No book is big enough or true enough or up-to-date enough to be identified with the 'Word of God.'

"It is juggling with terms to go on repeating an outgrown conception in outworn language. One of the speakers in the convention referred to the critics as fooling themselves and then fooling the people. This is a forcible, if not a very polite, expression. Is it not quite as capable of application to the men who go on juggling with phrases of the past?"

"Does there seem to you to be any such 'crisis' in the religious situation as is indicated by the formation of this league?"

"Yes, there is indeed a crisis. It is a square, clear-cut issue between the scientific literary criticism of the books of the Bible and the traditional view which has been re-enunciated with all the old-time fervor and blissful ignorance of facts in the present convention.

"There is no reconciliation possible between the traditional view of the Bible and the critical view of the Bible. One or the other must come out on top.

"If the traditionalists can reclaim the intelligence of the people and persuade educated men that criticism is all an empty unreality, a colossal mistake, the crisis will be ended in favor of the traditionalists. Religion may be stifled by this recovery of faith, so-called, but the crisis will be ended—perhaps in the way that crisis of fever is sometimes ended, by death.

"As the critics persuade the intelligent, educated men of the church of the substantiality of their processes and the validity of their general conclusions, the crisis will be ended in another way. Men will recognize that the Bible is not what it was taken to be, and they will readjust their religious feelings to the accepted facts. That is being done in myriads of instances by the clergy and laity, and the crisis is coming to an end.

"This means nothing less than a revolution. To the traditionalists it seems wholly destructive.

"The infallible, oracular book, the supreme authority of man, is gone forever. With it goes the infallible, oracular church. With it goes also the infallible, oracular body of theology. All of the false authoritative foundations of religion in Christianity are being swept away.

"This is nothing less than a crisis, surely which to the traditionalists must seem utterly the work of the devil. To the traditionalists there seems no way for the preservation of faith amid such sweeping revolution.

"Yet, as a matter of fact, faith is finding a way to maintain itself and to renew itself. The destructive influences of criticism are being followed by constructive influences.

"The Bible is losing none of its charm—rather it is increasing its charm over the intellect and the heart of man. It is losing none of its power over the life—rather it is renewing its power.

"Men can come now with honest minds and untroubled consciences, perplexed by no quibbles of the theologian, offended by no theories of inspiration, and be free to drink in its ethical and spiritual inspirings and to live by them. The Old Testament, seen as a record of real revelations coming to men, shapes itself into a natural evolution of the spiritual history of a race, which becomes an organic process, flowering and culminating in the historic life of Jesus.

"That historic life becomes more unquestionably certain, more indubitably real, as the result of the winnowing process of New Testament criticism. The New Testament is seen now, as never before, to centre in the life and teachings of Jesus.

"The evolution of Christian thought, as outworked in the New Testament literature, is taking on historic clearness and scientific naturalness, and thus appealing to the mind of man as it has never done before. The Church, as the institute of religion, is seen to be a natural product of human history, but clothed with the truly supernatural authority which invests all the great human institutes.

"It has the authority of man behind it—that is the true authority of God. Christian theology is seen to be now no mere development of one little period in the history of the human race, nothing 'local and small'—it is seen to be, in the light of historic criticism, the crown and consummation of the spiritual experiences, the intellectual questionings, the ethical aspirations, the worshipful adorations of mankind. The great catholic creeds are human creeds.

"Yes, the wheel goes round and, as the result of the destructive Biblical criticism, a reconstruction of Christian faith concerning the Bible and theology is forcing itself upon Christendom and a new faith, rational and reverent at once, is emerging. A faith as authoritative as human consciousness; as catholic as the ardent and massive experiences of mankind."

THE REV. R. HEBER NEWTON.

ALL SING TO THE PHONOGRAPH

AN AVERAGE OF $2,000 A WEEK SPENT IN MAKING RECORDS.

Sembrich Got $3,000 for Three Songs—The Usual Rate is Only $2, Though—It Pays the Performer Better Than the Vaudeville Stage—How It Is Done.

"We work in harmony here," smilingly remarked the phonograph man as music from an inner room mingled with the click of typewriters in the offices of the talking machine company. "Come back and take a look at our continuous performance."

It was a small room, and somewhat dingy—not a place where musicians would be expected to give concerts. Yet here were twenty of them, playing as carefully as if they were before a great audience.

"That horn there is our audience," said the phonograph man, indicating a trumpet that protruded like a big listening ear through a muslin covered aperture in a partition. "On the other side the needle is jotting down the music on the wax record. From this record we will mould a thousand duplicates, with the result that the band music we are now hearing will eventually tickle the ears of larger audiences than could be crowded into any hall."

"But what about those ladies in the chairs?" asked the visitor.

"Oh, that is our other audience," said the phonograph man, glancing at a row of women absorbing the music as at the opera. "I had forgotten about them.

"You see, it has become quite a custom for ladies to come in here in the afternoon to listen to our artists. Almost every day we have a little assemblage.

"Somebody we know will bring in a friend. This friend will be introduced to one of us, and the next time she's downtown shopping the chances are that she will drop in with another friend, and so it goes. It is more economical than buying tickets for vaudeville, and is something like being behind the scenes.

"We set chairs for our visitors and tell them they may stay as long as they like, provided they sit still and don't talk. They can get their fill of music this way, because our performance goes on from 10 till 5, six days in the week.

"It is a pretty good one, too, or at least it ought to be, since our talent costs us more than that of the average vaudeville manager. We pay out to our singers and instrumentalists about $100,000 a year, or nearly $2,000 a week.

"They range from grand opera celebrities, who won't come down here to sing for less than a thousand or so, to men and women who get $2 a song.

"We paid Edouard De Reszke an even $1,000 for three songs, which consumed about half an hour of his time, including waits while fresh records were being put on the phonograph. Mme. Sembrich got $3,000 for three songs.

"The $2 a song which we pay comparatively unknown artists may seem a small stipend, but it isn't, because most of our people sing fifteen or twenty times during the day, and we make use of them right along.

"Salaries are now paid to the majority, including three bands for different kinds of music, a couple of quartets and a number of vocal and instrumental soloists, to say nothing of two accompanists and two announcers. Most of these make more money than they would in vaudeville. Almost all of them have been on the stage and have given it up for steady work with us.

"Singers and players are growing wise to the fact that making phonograph records is a good thing for them financially, and the result is that we are besieged with applications for engagements. From our mail and from the members of the profession who drift in here in the course of a day you would think we were running a vaudeville agency.

"Most of these people are inclined to be rather superior in manner when they make us their first kind offers of assistance. They have an air of feeling that it is rather beneath them to sing into a mere horn. They seem to think that the work is dead easy.

"This is where they are away off. The horn may be unresponsive. It doesn't applaud, but it knows what it wants and won't do its part unless it gets it.

"Because it is so hard to obtain the right kind of voices for the horn, and because we have to keep up to Broadway with new songs, as well as to make fresh records of old ones, we are looking for good phonograph singers all the time, and give almost everybody who comes in a chance to show what he or she can do.

"About one in twenty-five of those who try comes anywhere near filling the bill. We expect the singer to give his song with much distinctness and strength, and to get in the expression without too much variation in tone.

"He has to be very careful in his words, because the little needle that is putting it all down is more sensitive than the average ear, and has a cold-blooded way of exaggerating a singer's faults.

"Then there is more or less gymnastic work connected with singing to the phonograph. For notes that are soft and low you must thrust your head into the receiver, and must draw it out again just as rapidly or as slowly as you increase the volume of sound.

"In a piece that has sudden changes the singer's head keeps bobbing back and forth all the time. To be a good phonograph specialist you must be able to vary the distance of your voice from the receiver in exact accordance with the sound.

"If a soprano is singing, for example, she must put her head as far as it will go into the horn when she's on her very low notes, and when she soars to the heights she must draw quickly back and sing straight to the ceiling. If she doesn't the machine will transform Mary Jane's top notes into a grating shriek.

"The knowledge of how to do these things comes only from experience. We don't expect to hear at a first trial a voice that is just right for the phonograph. We listen merely to find out whether it contains material that will make it suitable for the machine.

"Usually we conclude that is doesn't and then we write a polite note to the candidate for phonograph honors, blaming the failure on the peculiar and not necessarily artistic demands of the machine. The latter doesn't mind, and it lets the singer down easy.

"Some of the people whose trials show that they would be utterly useless to us have had more or less success on the stage. These are the ones who do not depend upon their voices alone for the success with audiences.

"The tenor, for instance, may be rather wabbly as to voice, but he has a beautiful black mustache and a pair of soulful eyes that go straight to the hearts of the girls. Or the soprano may have a vivacious smile and a way with her that makes the men sit up, even if she does fall far short of being a Calvé vocally.

"The machine, of course, is not susceptible to a romantic appearance or a winning smile. It is the voice alone that it records on the wax, and this is where some of our most confident applicants for engagements fall down.

"On the other hand, a singer who has failed on the stage not infrequently makes a big success with us. His looks or manner hasn't appealed to people out in front. He lacks the magnetism necessary to make the house warm up to him, but the voice is there, and that is what we are after. Numerous singers of this kind have been saved from poverty and despair by phonograph work.

"The opportunities in this special field are greater for men then for women. The male voice is much the more satisfactory for the phonograph, being stronger and steadier. The machines have not yet been sufficiently perfected to record the delicate shades and wide range of the voice of the woman singer. On our staff the proportion of men to women is about ten to one.

"Few of our musicians are in love with phonograph work. While they like the good money they get for it, most of them complain about the uninspiring nature of the work itself. The point is that they miss the applause of the crowd. But the songs reach a great audience.

"A friend told me that last summer out in the wilds of New Mexico, apparently a long way from civilization, he heard the moving strains of the "Holy City," and of ballads popular on Broadway, issuing from a wigwam in an Indian settlement. The chief was entertaining a company of braves and squaws with a phonograph.

"In addition to its pleasure giving activity, the phonograph is becoming more and more of a facor in serious matters. Machines were used as substitute spellbinders on wagons in our municipal campaign last fall, and we are preparing to have a lot of them play the part of political gatling guns and pour hot shot into the ranks of the enemy in the coming fight for the Presidency.

"Another plan which we are beginning to put into operation is one to get records of the voices of all the famous men of the country. In a year from now we expect to have a big list.

"The best of these records will be preserved on specially prepared metal molds, which will remain in good shape for centuries. It would be interesting if we of the present day could listen to the voices of Shakespeare and other great ones of the past, wouldn't it? Well, we are just beginning systematically to provide for the handing down of the voices of our celebrities to our remote descendants. We feel that it will be work worth while."

Light Colors Popular for Summer Shoes.

From the Shoe Retailer.

Pongee colored kid is making a strong bid for a favorite leather this season, and in some cities it will take its place with the russets, browns and tans.

White shoes are going to have a good sale with fabric shoes, while buckskin oxfords, red, gray and even blue slippers are included in the smart class.

The rule of the woman who knows this summer is to match the shoe and stocking, irrespective of whatever the color of the dress may be.

Many of the shoes are showing full lines of champagne and pongee color, also some nut brown kid oxfords.

The girls with small feet are taking to the light colors—no matter how bright—while the others are rushing for the darker shades.

Some tan shoes with French heels are for sale, but it does not appear as if these are to have a big run, for the reason that they are not satisfactory for a street oxford—and that is the real purpose of tan footwear.

The women can certainly gratify their every whim this summer.

OUT OF JAPANESE GARDENS.

THE SOURCE OF MANY PLANTS NOW COMMON HERE.

Trees and Flowers Brought From the Island Empire—Blue Chrysanthemums Cultivated There in Secret—Cultivation of the Chrysanthemum Here and in Japan.

Notwithstanding the wealth and the diversified character of the horticultural products available in our own country, American gardeners and florists draw largely upon those of other nations. And among the many sources of supply Japan is notable as furnishing some of the most beautiful subjects that adorn gardens and parks.

A glance over any horticultural catalogue will disclose many kinds of plants having the varietal name "Japonica," a title which indicates that the subject described is a native of Japan. But the plants bearing that appellation do not by any means constitute the sum total of Japan's contributions to American horticulture.

It has been observed by gardeners that the horticultural products of Japan thrive exceedingly well in the eastern United States, evidently finding there conditions similar to those experienced in their native habitat.

Among the many beautiful trees native of Japan which are common and grow luxuriantly here may be mentioned some of the magnolias, such as kobus, purpurea and hypoleuca. There are no more charming plants in our gardens to-day than the Japanese maples, with their finely cut foliage, the exquisite colorings of which eclipse the autumnal tints of our own trees, exceeding beautiful though these be.

Some of the prettiest hydrangeas are natives of Japan, among them the Otaksa, a flesh colored variety, and Thomas Hogg, the white variety, seen at Christmas and Easter in the flower stores. The large flowered kind named *Paniculata grandiflora* is cultivated extensively in American parks and gardens, enhancing its surroundings with great panicles of flowers in late summer.

Another Japanese shrub familiar to garden lovers is Thunberg's barberry, much prized as a hedge plant for its foliage and also for the pretty scarlet berries that persist for a long time, often remaining on the bushes until the following spring. Then we have the many varieties of Japanese herbaceous and tree peonies that are growing much in popular favor.

A large number of valued climbing plants are also natives of Japan. Hall's honeysuckle and its varieties are among these, and so is the Japanese ivy, sometimes called Boston ivy, a plant extensively used in this country for covering the walls of dwelling houses.

The Japanese morning glories have a richness of coloring that is unsurpassed. The greatest care is taken of these, in their choicest sorts, by the Japanese gardener, who cultivates in pots all the plants grown for their seed.

It is a mistake to think that the dwarfed and stunted growths of pine and other trees occasionally seen here form the extent of Japan's contributions in these families. Many charming representatives of the Island Empire are found among the spruces, hemlocks, firs, junipers and yews. A comparatively new plant that has come to us from Japan is the Japanese holly, *Ilex crenata*, useful as a hedge plant or a single specimen.

Curious creations of the Japanese floral art are the fern balls, made of a growing native fern and shaped into representations of monkeys, birds, ships and other designs.

It is from the northern part of Japan that some of the most beautiful lilies come. *Lilium auratum* and its varieties *Rubrum* and *Specioeum* are well known to garden lovers. The Easter lily is a native of that country, the variety *Longiflorum* being the progenitor of the Bermuda specimen, which is but a precocious offspring of the type flowering earlier than it, and on that account highly valued by horticulturists.

But the flower above all associated with Japan is, of course, the chrysanthemum. It is recorded in the history of Nin-toku-ten-wan that "in 386, in the seventy-third year of his reign, seeds of the chrysanthemum were first introduced into Japan from a foreign country, both blue and yellow, red, white and violet."

It has been said that the Japanese owe much of their inspiration in gardening matters to the Chinese, and it is just probable that the chrysanthemum was first taken to Japan from China. Every color found in the earliest introductions into Japan is seen in the flower to-day with the exception of blue.

It is believed that a blue chrysanthemum is still cultivated in Japan. It is supposed to be in the possession of the Japanese Buddhist priests, who guard it with jealous care from the eyes of Western travellers and refuse to allow it to leave their hands. One Belgian horticulturist has suggested that the blue chrysanthemum may grow in the Valley of the King-chang-oola, inaccessible to Europeans and Americans, where the blue camellia and the blue lily may also flourish. It is also supposed to bloom in the Mikado's garden.

The name given to the chrysanthemum by the Japanese is Ki-ku. The ninth month, in which the flower is then in bloom, is designated Ki-ku-dzuki, and on the ninth day of that month the principal festivals of the country are held.

At these festivals the people display effigies of their traditional heroes constructed of chrysanthemums, Benkei, the Japanese Hercules, appearing gorgeously arrayed in white, yellow and purple pompons, the small flowered members of the family seen in olden times in many country gardens here, and again coming into popular favor. At some of the festivals of the future the coming generations of Japanese will thus clothe their Togo, their Kuroki and other real heroes who now are making for themselves records in their country's history.

The Imperial Order of the Chrysanthemum is the most distinguished bestowed by the Mikado. It was founded in 1876, and consists of a star and collar hung around the neck by a ribbon, the whole work being in gold, silver and enamels. It is only bestowed, with rare exceptions, upon royal personages, and on that account European sovereigns who have been thus decorated, consider it a very high mark of the Mikado's favor.

The flower is also one of the crest badges of the Imperial family and is used as an official seal. The hilts of the swords forged by the Emperor Go Toba, who ascended the throne in 1186, had the chrysanthemum figured upon them.

One of the fads of the Empress is to possess dainty handkerchiefs of gauze embroidered in chrysanthemums of all colors. The flower also appears worked in the gorgeous dresses of her maids of honor.

The names given to the varieties of the flower by the Japanese are often fanciful, though doubtless expressive. It is not uncommon to meet with such designations as "mountain of the mist," "autumnal cloud," "ten thousand times sprinkled with gold," &c. The Chinese adopt a more matter of fact nomenclature; they call the chrysanthemum the "closed fist flower," having reference to the formation of the blooms.

It is generally believed that the chrysanthemum was first introduced into America as far back as 1820, probably coming to us by way of England. The late Samuel Brooks, a Chicago florist, who died in 1875, was perhaps the first man to cultivate the plants in America. Brookes, an Englishman, was a collector, and in 1819 sent his representative to China and Japan in search of specimens.

But the greatest impetus given to chrysanthemum culture was brought about in 1860 or 1861, when Robert Fortune, who was superintendent of the glass department of the Royal Horticultural Society of England, returned from Japan with many choice varieties, from which have come most of the present-day flowers grown in America.

The great size seen in the chrysanthemum in these days has been secured through careful selection and hybridization. The first American seedling chrysanthemum worthy of note was raised in 1879 by Dr. H. P. Walcott of Cambridge, Mass., an enthusiastic amateur gardener, and his productions were first shown before the Massachusetts Horticultural Society at Boston. Since that time the work of cross-fertilization has been practised by American florists and gardeners with the grand results seen at exhibitions in the fall.

Chrysanthemum shows in this country date as far back as 1830. It was not, however, until the late '80s that they became annual institutions in the large cities.

In 1890 or 1891 the first hairy chrysanthemum was exhibited in America. It was named "Mrs. Alpheus Hardy."

Yukon Hay Farm Better Than Gold Mine.

From the San Francisco Chronicle.

A good hay farm in the Yukon Valley is a better paying proposition than an ordinary gold mine. This fact has been demonstrated by a Dawson freighter, who is farming a large tract of native hay at Gravel Lake, on the trail between Dawson and the Duncan district, Stewart River. Last fall this man put in an immense quantity of fine hay, enabling him to bale more than 600 tons this winter. Besides wintering his own large herd of stock, he has considerable feed for sale, receiving $140 a ton. At this price his crop was worth $84,000. He clears a profit of at least 100 per cent. Winter weather has not yet prevented continuous work. A crew of ten men has been employed and two six-mule teams to collect the bales and carry them to market. His entire crop was cut with scythes and handled in a primitive manner. Next season he will replace these methods with modern farming implements, greatly reducing the cost of handling the crop.

WON PROMOTIONS BY HIS PUNS.

Clergymen Who Have Been Rewarded for Their Facetiousness.

From T. P.'s Weekly.

Canon Melville, who died the other day, in his ninety-second year, owed his earliest promotion to a pun. When the late Earl of Dudley, who knew Mr. Melville sufficiently to remember that his Christian name was David, had a living at his disposal, he received a letter containing only the words "Lord, remember David." The Earl's reply was no less terse and scriptural: "Thou art the man!"

Perhaps the earliest instance of ecclesiastical promotion won by a pun is that of a curate named Joseph, who was prompted by Swift to take this text for a sermon preached in St. Patrick's Cathedral, Dublin, before the Viceroy, "Butler," the Duke of Ormond: "Yet did not the chief Butler remember Joseph, but forgat him."

The Rev. Dr. Mountain, who was the son of a beggar, owed nearly every step of his successive promotions in great part to his facetiousness, and won the last step of all by a single jest. When he was consulted as Bishop of Durham by George II. as to the fittest person to fill the vacant archiepiscopal see of York, he replied: "Sir, hadst thou faith as a grain of mustard seed, thou wouldst say to this Mountain [dramatically striking his breast], 'Be thou removed and cast into this sea [see].'" That George II. should so understand and appreciate the joke as to accept its suggestion is perhaps the strangest part of the story.

Apropos of puns, promotion and the see of York, here is a good story of a living given by an archbishop of York in reward for an impertinent personal pun. The archbishop, Sir William Dawes, entertained his clergy to dinner shortly after the death of his wife, Mary, who appears to have been a regular Mrs. Proudie at once to his grace and to the diocese. At dinner the archbishop apologized, with a sigh, for things not being in the apple-pie order that prevailed when his dear, dead wife, Mary, was alive. Being himself an inveterate punster, he added, with a sad shake of his head: "She, indeed, was Mare Pacificum!" A curate who knew too well what a tartar the deceased lady was, rejoined: "Aye, my lord, but she was first Mare Mortuum!" and was absolutely and immediately rewarded by the archbishop for this impertinent pun with a living of £300 a year.